

# NEW YORK CLIPPER

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## THE PRIDE OF THE ROSES.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY LULU PRIOR.

Two roses rare  
The Summer air  
Swayed gently to and fro;  
Lovely they  
In ev'ry way,  
And none e'er envied so.  
  
Lo, proud they rise  
Toward the skies,  
Expand their beauty there—  
Not of this earth,  
That gave them birth,  
Are things we think so fair.  
  
In modest glow  
The flower low  
On grave mound close may lie,  
But roses bloom  
Above the tomb,  
To seek the sunset sky.  
  
Yet in a day  
They pass away,  
Beneath the bitter blast;  
Unto the dust,  
Tho' queens, they must  
Their perfumed ashes cast.  
  
The flower may,  
Still for a day,  
In humble beauty glow,  
Then, side by side,  
For all their pride,  
Must mingle high and low.  
  
So nature stern  
Makes all return,  
From hopes that pride discloses;  
One common fate  
For all doth wait—  
For flowers and for roses.

## THE LOST CREEK LITERARY CLUB.

WRITTEN FOR THE NEW YORK CLIPPER.

When the opening hour arrived the President announced that a gentleman claiming to be Bill Nye, the impudent humorist, was in the hall, and had expressed a desire to address the Club. If the gentleman would mount the platform the members would no doubt give him their attention. There was a movement back near the door, and a heavy built man, with whiskers saturated with tobacco juice, and wearing a recently acquired black eye, came to the front, and, with a profound bow, and a new style of gesture, said:

"Mr. President and members of the Lost Creek Literary Club, male and female, as providence may have afflicted you: When I struck this here camp this morning I imagine my surprise when I learned that here in these ponderous mountains, like a globe of rich cream in a pan of skim milk, a literary club had sprung to the surface and was flourishing like a Green Bay, Wisconsin, tree. (Smiles.) My soul was thrilled with a rapture so keen, so exhilarating, so pertinaciously pungent, so persistently penetrating in its newborn bliss, that its glad careerings through my inner being gave me a severe pain in the chest. (Grins.) The suddenly imparted intelligence that literary pursuits had gained a footing here in the wild, unbroken West, where stud poker and the six shooter go hand in hand, where fero thives and chemically prepared whiskey passes for the pure quill, was indeed a revelation which would amaze an older and more experienced soul than the one I am now using. (Applause.)

"I am myself an 'umble toiler in the literary field. Some of my crude but very amusing productions, may, I regret to say, have found their way into your midst, twined about the patent entrails of some one of the leading weekly papers. If they have, I trust they have not materially retarded the progress of your enterprising town.

"My mission and that of the saloon seem to be quite identical—to afford men an opportunity to smile. (Grins.) I must beg you to pardon that pun. It escaped me while I was trying to think of something else to say.

"What would the world be without literature? How would mankind and womankind stack up without the genial influence of song and story to keep their coarsened? These are vital questions, my fellow thought breeders, and ones which I cannot discuss with needed coherence in the short space of time chopped off for me. A world without literature, suffice it to say, would be on a parallel with buckwheat cakes with no gravy on 'em." (Laughter.)

The speaker, at considerable length, traced the progress of literature, from the publication of Solomon's song down to the appearance of his own latest spasm in syndicate plates, referred touchingly to Job's humorous troubles, and closed by saying that, through an unavoidable circumstance such as often crosses the trail of the literati, his funds had become exhausted, and, feeling that the broad browed members of the club would not permit a fellow worker to suffer for the necessities of life, he had determined to shove his pride into his hind coat pocket and ask that a collection be taken up and sufficient cash donated to tide him over the shoals until he could draw his next month's wages from the man that prints his pieces.

The president said that, as the gentleman had presented no credentials, it would be prudent before staking him to be sure their generosity was not lavished upon a deceiver of the baser mould, and he would appoint "Curly Bob," Col. Markham and Jim Brooks a committee to investigate the gentleman, and afford him an opportunity to establish his identity. In company with the visitor the committee retired, and in a few minutes returned and reported as follows:

"Your committee most respectfully desires to beg leave to report that after a little game o' talk with the accused they have agreed upon the follerin' verdict:

"1. The pictures o' Bill Nye printed on cigar boxes in Bennett's saloon shows that the smooth contour o' his head is unmarred by the presence of a single hair. The accused's hair is thick, tangled and of a terror coter shade.

"2. Mr. Nye is known to be a Christian gentleman who plays a strong hand at leadin' in prayer; this man spilled a great deal of language unsuitable for Christian character.

"3. Mr. Nye is a prohibition duck of six feet high standing; this feller's breath smelt like the back door of Bennett's saloon on a busy day.

"4. This man has a seed wart on the suburbs of his nose; a close examination of his fortograph on the aforesaid cigar boxes fully establishes the fact that Mr. Nye's gifted nose is wartless.

"5. Mr. Nye once lectured in Gray's Gulch and, one of your committee, Jim Brooks, was a member of the vigilantes that chased him over the mountain with a rope. He describes Nye as a long,

Combined with loud infantile shrieks, fill the air. Till, almost instinctive, I find myself springing Beneath that old slipper my ma used to wear.

That old cowhide slipper, that double soled slipper.

That back action slipper my ma used to wear. This touching production awoke the sympathies of every one in the audience, and more than one heart ached, as recollections of youthful trials came drifting back on memory's noiseless, invisible wings.

The president then announced that Theophilus Bangs, "The Hermit Poet of the Mimbres Range," who many years ago had left the States on account of some little indiscretion, and who had since lived alone in a cabin in the Mimbres Mountains, had

Above me clammers higher, and higher, Until it in its fury seems A bolt with core of liquid fire.

Later in the evening when Mr. Bangs' name was proposed for membership, he was elected with a whoop that shook the chinking between the logs of the building.

"Uncle Jimmy" Simpson gained recognition from the president, and said that his grandmother on his father's side of the fence used to write poetry, and some of the old woman's nature must have found its way into his own mental makeup. He had written something which he would read, if no objection was raised and the members would excuse bad spelling. It was entitled:

## THE PRODIGY'S LAMENT.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY EARLE HENNOTON.

Now isn't it dreadful to think that I Should not be billed quite as well as the "star"? They say I'm a "wonder;" if so, then why Am I not "featured" as other folks are?

I do several "specialties"—think of that! One more than the "star," with his lithographs; And all of my "lines" are chock full of "fat"— Each time I come on the audience laughs.

But in spite of it all, in mean little type, My name looks so stingy—that's why I scold; But you just wait a little 'till I'm ripe. As it is, I'm not green for a five year old.

I can see myself, some day, you can bet, Billed as the greatest the world has yet seen. Mademoiselle Fakey, the famous sourette! And not one will know I was little trene.

## SYDNEY ARMSTRONG.

Sydney Armstrong was born at Memphis, Tenn., and her stage career commenced about seven years ago, at Denver, Col., where she first appeared with amateurs, having removed from Memphis to the latter city. Her work with amateurs was of such a satisfactory nature that she was advised to come East and accept professional engagements, which she did, appearing successfully with a number of travelling companies, and going as far West as San Francisco. She succeeded in "hiding her light under a bushel" for a long time, by playing in road companies and working at a long list of characters. While playing the leading role in "Forgiveness" at McVicker's Theatre, Chicago, she was engaged by Frank W. Sanger to create the leading part in "Harbor Lights." She played both in that piece and in "Hoodman Blind" for a season, and then joined the "Burglar" Co., playing the leading role. She was then secured by Charles Frohman, when he began the formation of his stock company and he placed Miss Armstrong's name at the head. Here is a notable instance of success won on artistic merit, and without recourse to the aid of notoriety, scandal, social power or money; and, as such, it is worth noting.

## THE HEIGHT OF WAVES.

It is not uncommon in prose works to read of mountainous waves. Exact measurements seldom confirm first impressions. Scoresby found that 40ft. was the height from trough to crest of the largest waves measured by him in the North Atlantic and in a cyclonic storm, when bound for Australia in the Royal Charter. This has long been accepted as the extreme limit of wave height. Capt. Kiddie, a well known and experienced navigator, has, however, encountered waves at sea which were 70ft. high. The late Admiral Pitcairn had previously observed waves as high; and some observations made at Ascension, in 1836, support these authorities. In 1844 Her Majesty's ship Inconstant was scudding with her stern upon the crest and her bow in the depression between two successive waves, and the wave ahead was observed exactly level with her foretopmast yard, just 7ft. above the water line.

On the 27th of July, 1888, the Cunarder Umbria was struck by a wave not less than 50 feet high, which did much damage. Two days before, the Wilson liner Martello, had a similar experience; an enormous solitary wave struck her, completely submerging the decks. The Martello was much smaller and more deeply laden than the queenly Umbria. No connection could be traced between these waves, which were referred to in the dailies as tidal waves, although of altogether different origin. In October, 1881, the Italian bark Kosina had all hands, except one man who was ill in his bunk, swept off her decks by a wave which broke on board as they were shortening sail during a heavy squall in mid Atlantic. The British bark Undine had one watch washed overboard and her captain killed under similar circumstances.

It is said that the massive bell of the Bishop Rock was wrenched from its fastenings by the momentum of driving seas in a gale of wind, and the gallery containing it thickly strewn with sand, although 100 feet above high water mark. Scoresby gave 600 feet as the maximum length of sea waves, but there are many longer. Mr. Douglas, when building lighthouses on the coast of Cornwall, noticed waves 1,300 feet long from crest to crest.—Chambers' Journal.

## AN ACTOR SAVED A TAILOR.

At the Autumn Assizes of 1766, a man named Patrick Redmond was indicted for robbing the dwelling house of John Griffin. He was found guilty, sentenced to death, and hanged Sept. 10, at Gallows Green, the usual place of execution at Cork, Ireland. He was cut down after hanging exactly nine minutes, and an actor named Glover, who was then performing on the Cork stage, by means of friction and fumigation, succeeded in restoring animation, and ere long Patrick Redmond was able to walk as if nothing had happened to him. Possibly the ill advised attention of his friends prevailed on him to drink more than he ought, for, ere nightfall, he got drunk, and went to the theatre to return thanks to Glover for saving his life. The frequenters of the theatre, on beholding the appearance of a man in the evening whom they had seen hanged in the morning were naturally considerably frightened, and women fainted, and a terrible scene of confusion took place. It is not stated that he was retained, and we may infer he was a tailor by trade, for the historian of Cork remarks: "He was the third tailor who had outlived hanging during two years."

"Why are you so different from writers like Stevenson and other writers of romance, Mr. Realist?" asked the critic. "I can't imagine," returned the realist. "I guess you are right," said the critic.

If BEN FRANKLIN could come back again to this mortal sphere and see the changes electricity is making, he would be knocked higher than his kilt.



lank, cadaverous, hungry lookin' feller, with a stride like an excited ostrich, an' a habit of lookin' back over his shoulder in a scared way; this stranger is a heavy built, short legged man, with a cheeky look that would stop a quartz mill.

"6. We unanimously agree that we believe this galoot to be a d—d fraud, and would so beg leave to respectfully report."

The president said that, in the face of such a report, it would be the proper play to refer the matter to the local vigilance committee; but he would generously say to the stranger that the nights were clear, that it was just ten miles to the next camp, and the trail was a plain one. He then announced that Miss Poggie Woodhouse had prepared a parody on "The Old Oaken Bucket," which she would read. It was constructed in this shape:

I love to reflect on the sweet days of childhood, When fond recollection parades them in sight, When careless I played in the old Eastern wildwood, Or sat by the brooklet awaiting a bite.

And oft from the old country school I'd play truant, The anger of parents I'd recklessly dare, And then I would feel, in a manner most fluent, The heavy weight slipper my ma used to wear.

The old cowhide slipper, the double soled slipper, The back action slipper my ma used to wear. I've rattled with measles, I've had yaller janders, And mumps puffed me up till I wished I was dead; I've felt the keen pain when neuralgia meanders, On pinions of torture through neck and through head;

But in their sharp anguish and terrible torture, Not one of these maladies e'er could compare With the old weather beaten and merciless scorcher, The heavy weight slipper my ma used to wear. The old cowhide slipper, the double soled slipper, The back action slipper my ma used to wear.

E'en now since I've got to the age of discretion, The memories of childhood are often called back, For oft as I stroll on some errand or mission My ears are saluted with whack after whack, From some humble cottage those whacks so avenging.

come down to join the club, and would favor the members with his last poetic effort. Mr. Bangs ascended the platform, and said that his poem was a double barreled affair—one barrel loaded with the sublime, the other with the ridiculous. He had christened it

### A MOUNTAIN CHROMO.

I rise at dawn, and step without My cabin door 'mid mountains wild, And 'raptured stand and gaze about, As gleeful as a prattling child. The picture there spread out I wot, Framed in the clouds with sunlight strewn, Excelled the premium one I got Subscribing for The Weekly Boon.

The sunburst splits the gathering gloom With lurid tongues of heavenly flame, And flowers gather new perfume. While songbirds all their joys proclaim, Bathed in a flood of glorious light, The mountain peaks and towering rocks, Reflect the sun's glad rays as bright As newly purchased picnic socks.

Far down the yawning canon's course The silvery streamlet winds its way, And prowling beast in accents hoarse, Growls gruff protest at lack of prey. Proud eagles on the boulders scream, And echoing rocks the cries repeat, While dark squaw pauses by the stream, To wash her terra cotta feet.

The winds sigh through the towering pines, Like phantom whispers, soft and low, Blending their notes with panther's whines, And bleatings of the timid doe. A band of painted warriors seat Themselves upon a moss clad log, A rare and sumptuous lunch to eat, Of pinion nuts and cold roast dog.

Thus do I stand, in rapturous mood, And feast my eyes upon the scene, As day's bright fingers pierce the wood, And shower the trees with silvery sheen; Stand till the sun with furious gleams,

"UNCLE JIMMY'S" SAY, These desolate old lava beds, Or 'malpais,' as the greasers style 'em, Slung up in ugly pyramids As high as blazin' fire could pile 'em, An' scattered fur as you kin see, In rough an' hideous confusion, Have long remained a mystery. But I have struck a squar' conclusion.

Them scientific chaps all say That subterranean fires a burnin' Piled up the stuff, but that's a play I guess they make to show their learnin'. They spit out scientific words, An' talk in bifalutin manner; Their gas I jes' sling to the birds, An' b'list my scientific banner.

I'm jes' a plain ol' mountain man, An' some'at short on education, But as for common sense, I can Hol' winnin' hands like all creation. An' I've been siffin' this thing out With all the sense as heaven blest me, Till all them fellers I kin route With arguments, if they molest me.

I hold, that in the 'way back times O' Genesis and Revelations, Afore the deluge knocked the crimes O' sinners into smitherings, The place o' punishment that now Gulps down the wicked wa'n't invented, But that was one, as I allow.

Went fur 'em jes' as represented, That place war in this section, whar You see these lava blistered ruins, An' 'yar the toughs from near an' far War sent fur all their bad misdoins'. In short, I hold, an' allus will, In spite o' scientific sages, This country once war jes' a hell Fur sinners in the bygone ages.

A number of poems and essays were read, and the closing ode was not sung until after midnight. CAPTAIN JACK CRAWFORD, "The Poet Scout."



## A PLAYHOUSE

### H. C. Miner's Fifth Avenue Theatre Cut by Fire—Narrow Escape of Herrmann's.

A Midnight Blaze That Threatened More Than It Accomplished, Yet Did Much Damage—Fanny Davenport's "Cleopatra" Outfit Destroyed—A Number of Prominent Stars Will Have to Cancel Time—An Estimate of the Losses, Full History of the Theatre, Incidents of the Fire, Etc.

Between midnight of Friday, Jan. 2, and dawn of Saturday, Jan. 3, H. C. Miner's Fifth Avenue Theatre, in West Twenty-eighth street, this city, owned by the Gilsey estate and leased to Mr. Miner, was completely gutted by fire, only the blackened walls remaining. The disaster was fortunately unaccompanied by loss of life. A performance by Fanny Davenport and her company of M. Sardou's "Cleopatra" had been witnessed by a crowded house, which had dispersed shortly after eleven o'clock. The actors and nearly all the attendants left the building when, about 11:45 o'clock, Daniel Finn, the old watchman of the Gilsey Block, in which the theatre is situated, informed Paul Vernon, wardrobe man of the Fanny Davenport Co., that he smelled smoke. Both men began an investigation, resulting in the discovery that the beams in the super room in the cellar were ablaze. Theories as to the cause of the fire differ, as they usually do in the cases of destroyed theatres. Mr. Vernon thinks it was brought about by the crossing of two electric wires, a great many of which were used in "Cleopatra's" scenic effects. Manager Miner is inclined to believe that a careless super's lighted cigarette stub, thrown in a pile of rubbish, started the flames. Neither guess may be correct. Mr. Finn turned in an alarm, and the fire department responded speedily, only to find the blaze already too fierce for them. Other alarms drew nearly half the engines and trucks in the city, to cope with what, it was at first feared, would prove a very extensive conflagration. The Fifth Avenue burned like a roaring furnace. A vast volume of smoke and sparks and embers arose from the depths of the fire, and were swept across Broadway by a strong west wind. With such a tremendous heat, it is not surprising that a cloud of sparks above it, it seemed impossible that Herrmann's Theatre, which occupies the northern end of the Broadway front of the block, could escape. So rapid was the growth of the fire in the Fifth Avenue, and so fierce was the conflagration that the firemen were for a time utterly helpless against it. They did all they could, but the place was like a tinder box, and its four high walls were like a chimney. The fire whirled and swirled in its pit, and as it rolled upward and spread out in the wind, it made one of the most imposing spectacles that New York has seen in years. When the roof of the Sturtevant House across Broadway, the centre of the fire, fell, it sent a shower of brilliant sparks that fell continually upon it, the excitement in the crowded streets became intense. First a tiny tongue of flame shot out from one of the Broadway windows on the top floor, and then the whole western and northern sides of the two top floors quickly broke into a blaze. The fire was now on both sides of Broadway, and the streets were filled with great crowds of excited spectators. For two hours the firemen worked heroically, several sustaining severe burns and injuries in the fight. Abandoning all hope of saving the Fifth Avenue, they placed a cordon of hose around it, and at 2 o'clock in the morning the fire was under control. A daylight glance quickly showed the extent of the havoc. The new and handsome Broadway entrance to the Fifth Avenue was disfigured and several of the stores adjoining showed evidence of damage done by fire and business. The Sturtevant House had retained its business, and its handsome entrance to the Fifth Avenue Theatre told the best story. In the lobby on that side of the theatre there had been an abundance of costly and handsome decorations and furniture, and the whole peered through the black and charred woodwork into the space beyond, he saw that there was nothing left of the Fifth Avenue Theatre but four high, bare walls and a heap of rubbish and ashes at the bottom. Instantaneous in its spreading, irresistible in its growth, the fire was complete in its ruin. There was absolutely nothing of the interior construction of the theatre left. This was the greatest damage done by the fire.

It is astonishing under the circumstances that so little damage was done to Herrmann's Theatre. But the walls of the Fifth Avenue were deep and well built, and the quick combustion of the material in the theatre saved Herrmann from catching on fire. The whole blowing from the west, and the fire, while it carried the sparks and embers to the Sturtevant House, it was just strong enough to throw them away from the roof of Herrmann's Theatre, and the whole volume of fire rising from the Fifth Avenue went up to such a height that, entering the sparks rising from Herrmann's. It was owing to these circumstances that Prof. Herrmann can congratulate himself on an escape that seems little short of a miracle. The night he was George Kreiser, the manager of the theatre, and his apparatus. In the morning he rejoiced that his loss would not be over \$1,000, and he immediately had great posters printed announcing that he would open Jan. 10, and describing his theatre as "The Most Perfect of Moderns." These three posters were posted conspicuously all over the front of Herrmann's, while in front of them the professor stood and smiled as he received the congratulations of hundreds of friends. A dwelling in the Sturtevant House, just west of the Fifth Avenue, was damaged somewhat by smoke and water, and the stores along Broadway from Twenty-eighth to Twenty-ninth Street adjacent to Herrmann's were also slightly damaged by smoke, water, etc. The Gilsey Building facing Broadway, and containing offices largely occupied by theatrical agents, managers, etc., was not seriously harmed.

**The Losses by the Fire.**  
All the property visited by this fire is owned by the Peter Gilsey estate, save Herrmann's Theatre, which is the individual property of Lucy Gilsey. The Gilseys, therefore, were the heaviest actual losers. Andrew Gilsey made his estimate of their losses. Fifth Avenue Theatre, \$50,000; damage to the Gilsey Building \$3,000; damage to the house just west of the theatre and occupied by Mrs. Peter Gilsey, \$1,000. He said there was an insurance on the theatre of \$50,000, and that the losses from the fire in the theatre building and Mrs. Peter Gilsey's house were fully covered. Mr. Miner's actual loss arose from the destruction of the new and handsome interior furnishings and decorations placed by him in the Fifth Avenue when he assumed the lease. It is probable that his restoration of the house cost him about \$30,000, and he was insured for \$20,000. His loss may be called greater, if his expected profits on the engagements booked ahead by him can be taken into account. Prof. Herrmann's loss was very slight. A hole in the brick wall of his theatre and a wetting of the carpets, chairs, etc., sum up his damage. The Sturtevant Hotel proprietors were fully insured, and will lose nothing. Fanny Davenport's losses were sustained in the burning of the "Cleopatra" scenery, properties, costume plates, music books, etc., together with a lot of plate, bronzes, etc., though, of course, the interruption of all had promised to be a very prosperous season must be considered a damaging misfortune. The individual wardrobe of Miss Davenport and her husband (Melbourne McDowell) was saved through the pluck of Miss Nippitt, the actress' maid. Probably, \$25,000 will fully cover the value of Miss Davenport's scenery, properties, dresses, etc., which were insured for less than \$10,000. It will be recalled that Miss Davenport had imported the costumes, and the customs authorities had attached them for duty. Miss Davenport claimed that they should be exempt from duty because they were too old of trade. Pending the settlement of this question, the customs were permitted to be used under the supervision of customs officers. The question now arises as to whether Miss Davenport is longer liable for the

dues, the costumes having been destroyed while in the legal possession of the customs authorities. The Broadway storekeepers are fully protected by insurance, and the loss of the theatre orchestra, led by the Fifth Avenue orchestra, lost a very valuable violin, and the harpist also mourns a fine instrument. Master Machinist P. J. McDonnell lost his kit of tools, and other employees of the theatre sustained losses of clothing and jewelry. Many members of Miss Davenport's Co. lose from \$50 to \$100 each, their wigs, shoes and trunks having been purchased by them.

#### Contracts Canceled by the Fire.

While all contracts made for the Fifth Avenue have been annulled by the fire, Mr. Miner will endeavor to make some arrangement whereby he can place his bookings in New York. The most important of these was the Sarah Bernhardt engagement, which was to begin on Jan. 10, at the theatre. Schofield, the partner of Henry E. Abbey, who has a contract with Bernhardt to bring her to America, said that he would have no difficulty in obtaining a theatre for the great French actress in New York. She would certainly come, and the theatre would be a place for her to act in when she got here. Mr. Abbey, who reached town from Europe Jan. 4, to learn of the disaster, says that as yet he has not arranged for a theatre, but he will accept the theatre most offered of him. Bernhardt will surely open in this city, he said, early in February. Mr. Miner had made all arrangements to produce a new comic opera at the Fifth Avenue March 3 for a three weeks' run. He will now abandon the project of giving the new opera at that time. On April 13 Mr. and Mrs. Kendal were to return to the Fifth Avenue for two weeks. They will be placed, probably, at the Broadway, by their manager, Daniel Frohman. Mr. Frohman, by the way, sent the following telegram to Mr. Kendal: "Providence has canceled our obnoxious engagement with H. C. Miner." The spirit of this telegram was a relic of the warfare between Mr. Miner on the one side and Mr. Frohman and the Kendals on the other. The engagement of the Kendals at the Fifth Avenue early in the season. The other people affected by the burning of the theatre are Stuart Robinson, who was booked for five weeks from April 27, and H. B. Marshall, who was booked for three weeks from June 1. The Fifth Avenue was to have been devoted in July and August next to a big spectacular production. Subsequent to that Augustus Pitou had a long stretch of time in which he proposed to exploit a new stock company and to produce several new plays.

Fanny Davenport will endeavor to resume her tour in a few weeks in "Cleopatra." Dazian will get up a new company, and H. E. Hoyt is to duplicate some of the scenery, while the Kendals are already under way at Boston. If Miss Davenport had so desired, and if she had been able to, she might have renewed the performance of "Cleopatra" in New York this week. J. M. Hill sent Miss Davenport a letter, in which he proposed to occupy it with "Cleopatra." Mr. Hill's offer was declined. Other theatres were also tendered Miss Davenport, but the fact that her scenery and costumes had been destroyed rendered it impossible for her to accept any business offer until she could replace them. The blow to Miss Davenport was also severe in that she was reaping the fruits of her long and arduous labors in preparing for the production of "Cleopatra."

#### A History of the House.

The theatre that is now in ruins had played a very prominent part in the annals of New York's amusements for the past twenty years. It was originally called Apollo Hall, and was a rather imposing structure, with its white front, facing Twenty-eighth Street (the Broadway entrance not being constructed until years afterwards), and its wide portico. It was built by the Gilsey family, and became the property of its heirs, who have since been known as the Apollo Hall. The upper hall was for a long time used for political gatherings, balls, etc. It was for a time the headquarters of the once famous "Broadway Club," and it was here that a meeting of citizens, presided over by John Jay, at Cooper Union on Sept. 5, 1871, and authorized to take measures looking to the protection of the public and the prosecution of delinquent officials, then in power. The theatre was also at one time the camping ground of what was known as the Young Democracy, which, in 1870, set up an opposition shop to Tammany Hall, from which it was an offshoot. The record of the lower hall as a place of amusement begins in 1871, when it was called Apollo Hall, and was a rather imposing structure, with its white front, facing Twenty-eighth Street (the Broadway entrance not being constructed until years afterwards), and its wide portico. It was built by the Gilsey family, and became the property of its heirs, who have since been known as the Apollo Hall. The upper hall was for a long time used for political gatherings, balls, etc. It was for a time the headquarters of the once famous "Broadway Club," and it was here that a meeting of citizens, presided over by John Jay, at Cooper Union on Sept. 5, 1871, and authorized to take measures looking to the protection of the public and the prosecution of delinquent officials, then in power. 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**Its Rise and Progress during a Period of 158 Years—A Succinct History of Our Famous Plays, Players and Playhouses—Opening Bills, Casts of Characters, Lives of Distinguished Actors and Actresses, Notable Debuts, Deaths Fires Etc.**

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#### The New Bowery Theatre (Continued.)

Rolla	E. Eddy	Sentinel	G. Brookes
Pisarro	J. Nunan	Ataliba	N. B. Clark
Alonso	W. Marden	Orano	Stanton
Almayn	Perdon	Blind Man	D. Oakley
Cora	Miss Hathaway	Boy	Lillie Eldridge
Davilla	Page	High Priest	G. Linard
Elvira			Mrs. W. G. Jones

Shakespeare's "Tempest" was acted 14, when all the characters but Prospero were given with the ghost effect. Eddie, as Ariel, the spirit of the air, in title, Boniface as Prospero, Kate Deulin as Ariel. 21, another ghost drama, entitled "The Night Demon, or the Dream Spectre" was acted. Mons. Verrecke, the trapeze performer, made his debut here on this occasion. 25, "The Wizard Priest," a ghost drama, was acted in the title, the champion of local ghost drama by John F. Poole, acted 29. A benefit was given to Thomas Hyer, a cripple, pugilist, on Oct. 7, when Dan Bryant gave his stump speech, "Dat's Wha't de Matter." The drama, "The North Pole," and "The Devil in the Bowery" were also acted. "Eva, the Irish Princess" was acted the first time, the character of Maria O'Connell, the comic singer, appeared in his act, entitled "The Cure," and did a clog dance; 14

ter" was acted 23, with Kate Vance as Herne.

[TO BE CONTINUED.]

— Evans and Hoey broke their best Baltimore record at Harris' Academy of Music in that city New Year's week. It is a widely recognized fact that "A Parlor Match" shined brighter than ever this season, and by its light the two comedians have reached the topmost of the comedy world.

### Edward Harrison's Latest Local Drama

Edward Harrigan's latest local comedy, "Reilly and the 400," was acted for the first time on any stage Dec. 29, at Harrigan's New Theatre, this city. Our last week's issue gave a detailed account of its reception, as well as the full cast. The plot is not

pulsion in the faculty meeting. While this is going on she is given opportunities of exhibiting the results of her boarding school life, and the altogether delightful way in which she rehearses portions of minstrel show, illustrates the Delsarte method of etiquette, exhibits the peculiar gaits of the young women of different cities, and gives her orthodox relatives side glimpses of metropolitan frivolity and convulse the audiences.

This new house was opened Dec. 29 by the

— One of Brady's "Clemenceau Case" Cos. v. close its tour Jan. 10.

AMONG THE FEATERS EVERYWHERE.

—Thos. H. Perase, the tenor, has signed for the balance of this season with W. J. Gilmore's "S. King" Co.

—Frederic Dean, of the musical staff of *The New York Herald*, was married Jan. 1, at Springfield, Mass., to Alice Lincoln, of that city.

—Laura Bellini has returned to this city, after



—Emily M. Lawler, the contralto, and Carl E. Duff, baritone, are to wed shortly.

—The English adaptation of "Das Verlorene Paradies" for Chas. Frohman is to be made by H. C. De Mille.

—Agnes Wallace Villa and "The World Against Her" Co., through the burning of Forepaugh's Theatre at Baltimore, are laying off in this city this week. They resume their tour Jan. 12 at Philadelphia.

—Henry Crandall, late of the John A. Stevens Co., has left that organization. He may produce "Midnight" on the road.

—Ella Lyons has signed for a soubrette part in Fleming's "Around the World."

—Fannie G. Bernard has recently joined the Ward-Bowers Co.

—Lawrence Manning has rejoined R. L. Downing's Co.

—Carrie Hull and Helen Beatrice are recent additions to the "Grimes" Cellar Door Co.

—Helen's "Hearts of Oak" Co. disbanded recently at St. Joseph, Mo.

—"Paupers Up to Date" resumed its tour at Troy, N. Y., Dec. 30.

—Geo. Co. has been engaged for the "One of the Bravest" Co.

—J. Chas. Davis, formerly one of the proprietors of "Nero," is now managing the new tour of that company for W. A. Brady, the proprietor.

—Oscar Slattery, a surgical operation at Dubuque, Ia., last week. Mr. Slattery has been suffering from an abscess for several weeks back. He hopes to open with his company at Chicago this week.

—Mary Anderson-Navarro is spending the winter with her husband at Bournemouth, Eng. She is expected to return to this country in the spring.

—A. W. F. MacCollin and Fannie D. Hall have been engaged for the Tivoli Opera House, at San Francisco.

—J. A. Reed, manager of the "One of the Bravest" Co., was married at Chicago, Dec. 22, to Blanche Symmonds, of Minneapolis. The bride is the only child of J. S. Symmonds, the banker, and is to spend the winter with her parents in Bermuda.

—T. Henry French has secured the American right to "The Idol of the Hour," the new melodrama recently done at Wilson Barrett's Theatre, London.

—Charles M. Collins, an English actor, formerly of the Union Square Theatre, this city, is being anxiously sought for by his cousin, George F. Collins, of No. 35 Lombard Street, Newark, N. J., who informs us that a relative at Birmingham, England, deceased, has left an estate which awaits settlement, and in which the actor is interested.

—R. L. Britton, of Harris, Britton & Dean, left Baltimore for Louisville last week, accompanied by J. B. McElfrit, the architect, who has the contract for the construction of the new Harris Theatre, Louisville, Ky., in which the architect will be one of the handsomest theatres in the South.

—The new house will be completed and ready for occupancy by April 6, when Bobby Gaylor in "An Irish Arab" will play the inaugural week.

—Louis Fierstein, an excellent business for the Warner Comedy Co. through Iowa. The white spectre, he adds, is a regular visitor.

—Edith Herrington (Editha), whistling soubrette, now starring with the Frost & Panshaw Co., was presented by J. L. Fierstein with a play written by himself for Miss Herrington, in which she will appear next season. It is a melodrama in four acts, called "Chips, the Mountain Wolf."

—Members of W. K. Reed's "She" Co., which disbanded disastrously at Detroit, Mich., write to THE CLIPPER in fervent and thankful acknowledgment of the generosity of Rosina Vokes and her husband, Cecil Gray, who came to their rescue and paid the hotel bills, fares, etc., of nearly all the stranded people. Gertrude Fort was one of the more fortunate members of the company. She was not in need of assistance. The company speak in bitter terms of the conduct of Manager Reed, who, they assert, deserted them in a very trying hour.

—Percy Fierstein, in "Sankie Notions" will not go out under the management of Mattox & Kellogg. The enterprise has fallen through.

—Kilruffy's "Around the World" closed its season at Kansas City, Mo., Jan. 4. W. J. Mills, who played the Detective, is now in this city.

—Will R. Wilson's "The Lion and the Lamb," which was seen at the Bijou, this city, Aug. 5, 1890, has been renamed "A Man About Town," and will go on tour Jan. 19. The play has been revised and re-constructed by the author, who will be interested in the coming venture.

—C. B. Gillingwater, after a long engagement with the Spooner Comedy Co., joins Chas. & Dickerson's Gaiety Theatre Co. to play first comedy parts, for the remainder of the season.

—W. W. Lanthorn, musical director, late of "A Royal Pass," joined the "Bluebird Jr." Co. of this week.

—The Senter Payton Co. includes Senter Payton F. C. Burton, M. H. Curtis, Chas. Langdon, Frank Harlin, J. W. Reed, D. Harrington, Wesley Noah, leader of orchestra, Mathilde Gay, John Payton, Cornelia Stafford and Little Vins and Lucy.

—John and James Russell have been engaged for "A High Roller," which takes the road next season. Edie Collier writes us from Boston, saying that he has secured manager of the young company, which he expects to get in that city. Mr. Collier will return home on Jan. 5.

—Harry L. Hamilton's Fare Comedy Co., presenting that lightning laugh producer, "The Fakir," began a twelve weeks' tour Jan. 12 at the Arch Street Theatre, Philadelphia. On 19 this company play the Lee Avenue Academy, Williamsburg, N. Y., and on 26 Col. Sinn will present "The Fakir" for the first time at his new Park Theatre, Brooklyn.

—The complete list of people in "The Mark Sullivan, Alice Harrison, Rose France, Lillian Markham, Jennie Edson, Joe Sutherland, Mollie Sehwald, Helen Reimer, Dottie Tracy, Gertrude Leiman, and Jennette St. Henry. Max Arnold has been engaged as stage manager. Other comedians are John Gilroy, George Mitchell, Fred Rankin, John Bunney and Chris. Berger. The company will be seen for the first time in this city Feb. 9.

—Fred Darcy and Beatrice Hamilton, both of "Grimes' Cellar Door" Co., were seen at the Park. Mr. Darcy writes the above from Cortland, N. Y., Jan. 2.

—Hunt's New York Theatre Co. opened a new opera house at Mt. Airy, N. C., Jan. 5.

—Ray Mulvey, daughter of Musical Director W. S. Mulvey, is taking a tour with her parents. Mr. Mulvey's company, "The City Directory" Jan. 12.

—Addie Walton and George Lyding are soon to sever their connection with Russell's "Miss McGinty" Co.

—Estelle Clayton has retired from Hill's "Clemencea Case" Co.

—Hilda Thomas is no longer with "A Trip to Chinatown."

—Murtha Porteous has been playing Anne Lewis part in "Latter Day" for the past few days. Miss Lewis has been ill. Mollie Fuller has now succeeded Miss Porteous.

—Josie Sadler is soon to join "The City Directory" Co., to play her old part of Elevator Boy.

—The C. B. & Q. R. Co., N. W. R. Co., C. M. & St. P. R. Co., R. E. & N. W. R. Co., and C. & K. C. & St. P. R. Co. have withdrawn the theatrical rates out of Chicago. All companies must now pay three cents per mile (full fare), and will be charged extra for every pound of excess baggage. C. T. Alwood, business manager of the Maggie Mitchell Co., furnishes us with the above facts, which will doubtless prove decidedly interesting and beneficial to companies contemplating a tour of the Northwest.

—Ella Mason joined Frank Lindon's "Son of Monte Cristo" Co. at Waco, Tex., Dec. 22, replacing May Seymour. Ella Earle is at Corpus Christi, where she is rapidly improving. She will probably be able to rejoin the company about Feb. 1.

—Pearl Elliot has resigned from the "Out of Sight" Co., and joined F. W. Hefele's "Rapid Transit" Co.

—W. A. Brady's "The Clemencea Case" Co., with Emma Bell as Iza, terminate their tour Jan. 10.

—D. L. Nichols and Hattie Belle have signed with "The Tattoo Mark" Co.

—Roster of Neff & Schmidding's Chicago Comedy Co.: H. H. Schmidding and Robt. A. Neff, proprietors and managers; Chas. Hammond, stage manager; E. E. Schmidding, advance representative; Chas. D. Hammond, Frederic D. Moston, George Carman, John N. Horner, Gerald L. Clifford, Chas. Dennison, Alice Hynd, Lotta De Rose, Ella Winthrop, Rose Stanhope and Little Gertrude Ray.

—George Dean Spaulding and Frank H. Kent have closed with Walte's Comedy Co. and returned to their home at Neponset, Boston.

—Clark's New Grand Opera House at Toronto, Ont., was opened Dec. 20 by Maggie Mitchell, in "Ray." A large and brilliant audience helped to make the inauguration a splendid success.

—George Lawrence is now in advance of the Frank Mayo Co., Frank D. Hall having retired. J. J. Murphy and George Robelling are recent additions to the company.

—Roster of the "Fortune's Foundling" Co.: Geo. J. Leyton, Chas. A. Pitt, Jos. S. Sheridan, Annie Norton, W. E. Whitman, Chas. A. MacEvoy, Annie A. Pitt, Emily D. Tilton, and Jessie Merril.

—The company opens their season Jan. 15 at Xenia, Mass., under the management of W. T. Bennett, and with J. C. Henderson in advance.

—Frederick Simonson, musical director of the Kimball Opera Co., will have charge of the orchestra at Schiller's Park, Milwaukee, Wis., during the coming summer season. Grand opera productions will be made a feature by Prof. Simonson, the opening bill in June being Wagner's "Meister-singer."

—W. S. Ross has signed to travel in advance of W. A. Brady's "The Inspector" Co.

—Violet Mascotte has entered suit against Sylvester Franklin Watson, late of "The Corker" Co., to recover arrears of salary alleged to be due her.

—Oliver Labadie, late of the Adele Farn Co., has joined "The Fugitive" Co. for the remainder of the season.

—Dora Wiley joined Henshaw & Ten Broeck's "The Nabobs" at Memphis, Tenn.

—The Byron Sisters joined Stewart's "Fat Men's Club" Co. at St. Louis, Jan. 4.

—Last week we inadvertently stated that Harry Williams, who is known as "The Impertinent," in the management of Minnie Pail, and who is also the manager of Gracie Emmett's "Waifs of New York" Co. Katie Emmett is the star in "The Waifs of New York." Gracie Emmett, we believe, is the soubrette with "A Barrel of Money" Co.

—Edwin Brewster, a capable and well liked young actor, closed his season with "The Runaway Wife" Co. Jan. 3 at Rochester, N. Y., and has returned to this city. He has won many critical encomiums for his worth in that drama, and will not likely remain long at liberty.

## FOREIGN SHOW NEWS.

A COPYRIGHT PERFORMANCE of G. Cannigie and A. Chevalier's adaptation of "L'Article 47," the rights of which they have recently acquired, was given Dec. 5, at the Park Hall, Camden town, Eng.

LOUIS MOODIE'S second tour in "Kleptomaniac," through the English provinces, closed Dec. 13.

"A SECRET SORROW," a one act play, by G. J. Dowse, was done for the first time on any stage Dec. 11, at the Manor Rooms, Hackney, Eng.

"THE WORLD'S VERDICT," Arthur Jefferson's drama, was originally performed Dec. 4, at the Theatre Royal, North Shields, Eng.

"DIE KINDER DER EXCELENZ," a four act comedy by Ernst von Wolzogen and W. L. Schumann, was originally done Dec. 5, at the Deutsche Theatre, Berlin.

"EINE NEUE WELT," a four act drama by Heinrich Bulthaupt, was performed for the first time on any stage Dec. 6, at the Royal Theatre, Berlin.

"UN PRIX MONTY," a three act farcical comedy, by Albin Valabregue and Maurice Hennequin, was done for the first time on any stage Dec. 4, at the Palais Royal, Paris.

TWO recent special matinees at the London Lyceum of "Ravenswood" netted over \$2,000 for the English Actors' Benevolent Fund.

EMMA CHAMBERS, after fulfilling successful engagements in Australia, America and South Africa, has returned to London.

A MISUNDERSTANDING has occurred at the London Lyceum, which is so serious that Henry Irving has given notice that he will discontinue with some of his support and will end "Ravenswood" on Jan. 3.

MAURICE E. BANDMANN, the famous old son of D. E. Bandmann and his divorced wife, Millicent Palmer, is to adopt the stage, and will join his mother on her coming tour of England.

HENRI BROQUE intends bringing an action against Francis Sarcy, because in his notice of the revival of "La Parisienne," at the Comedie Francaise, the eminent critic as good as told his readers not to go see the piece. The author holds that his commercial interests have been injured in consequence, and claims damages. The case will, perhaps, to some curious revelations, for M. Sarcy says it was owing to his exertions that "La Parisienne" was produced at the Comedie, and gospel is already busy in discussing the nature and extent of his influence in that institution.

The judgment, too, ought to establish what are the precise rights and duties of "invited criticism." M. Sarcy declares he will defend himself in his own case. M. Beque also intends to conduct his person.

TOUL'S THEATRE, London, has been taken on a short lease by Scott Buis, who during the last season made many friends at the Vaudeville. He proposes to commence operations towards the end of January, with a revival of Henry Hamilton's comedy, "Our Regiment."

W. HALL CROSBY, the American actor, has joined Osmond Terrell's Co. on tour through England.

MRS. LANGTRY gave the children of her employees a Christmas tree on Christmas Eve, when suitable presents were provided for the little ones. Mrs. Langtry presided, assisted by Mrs. Le Breton and her two nieces, dressed as fairies. Bruce Smith, the scenic artist, gave a shadow pantomime.

"LES DOUX ENFANTS DE JARVIS," a three act comedy vaudeville, by Antony Mars and Maurice Desvallieres (music by Victor Roger), was originally done Dec. 16, at the Paris Renaissance.

"SHATTERED LIVES," a drama in a prologue and four acts, by A. W. Parry, received its first performance Dec. 12, at Gaiety Hall, Liverpool.

"MRS. MORGAN," a three act comedy vaudeville, by M. M. Blum and Toche, was done for the first time on any stage Dec. 17, at the Paris Vaudeville.

"UNITED," a curtain raiser, by Alfred Selwyn, was acted for the first time on any stage Dec. 18, at Ealing, Eng.

"JACK," a three act farce comedy, by Henry Nicholas and W. Leacock, was done for the first time Dec. 18, at the London Comedy, with C. H. Hawtre and Lottie Venn in the leads. It is another version of "Prete Moi Ta Femme," known in this country as "Lend Me Your Wife."

"FEMME ET ENFANTS," an opera, by E. La Touche Hancock (music by Clement Locknare), was sung for the first time Dec. 17, at Kilburn, Eng.

"BETTER INTENTIONS," a one act play, by Percy F. Marshall and Richard Purdon, received its premier Dec. 11, at Northampton, Eng.

"A FOUNDERED FORTUNE," a melodrama, by W. E. Morton, was originally acted, Dec. 15, at the Elephant and Castle, London.

"THE ENGLISH ROSE" was acted, for the first in Australia, Nov. 1, at the Theatre Royal, Sydney.

SOPHIE EYRE and LIZZIE ST. QUENTIN are recent additions to the London vaudeville. Miss Eyre is at the Empire, and Miss St. Quentin is at the Tivoli.

EDWARD SOLOMON is to write an opera for D'Oyly Carte, who will produce it at the London Savoy. George Dance will construct the libretto.

"THE DANCING GIRL" is the title of H. A. Jones' new play, soon to be produced at the London Haymarket. "The Middleman," by Mr. Jones, was recently acted with much success at Antwerp.

ALPHONSE DAUDET's newest drama, "L'Obstacle," was originally acted at the Paris Gymnase Dec. 27.

FRED LESLIE and NELLIE FARMER are resting at Monte Carlo.

MARIE WILLY, the famous dramatic soprano, of whose retirement mention was made some time ago, is residing at Graz, to which city she has just presented a fund of 100,000 florins, to raise an income for the support of poor but talented students of music.

MARION MAROLA has signed for the leading roles in "The Rose and the Ring," the new comedy of the Prince of Wales Theatre, London. J. B. Mason will probably become a member of Henry Lee's "Monte Cristo" Co., at the Avenue.

AN ACTION for libel seems likely to arise out of the "Passion Play." A German daily novelist has just published a story in which the Christ of the play is made to fall in love with a lady of dubious propriety. The scene is set in our own time, and, as Joseph Mayer has played the part of Christ for three seasons in succession, he considers himself libelled by the story, and has demanded redress.

RICHARD BARKER, stage manager for Al Hayman, is in London, arranging for Bronson Howard the production in America of the latter's new play, which is to be finished next December.

"A MILLION OF MILES" was played for the last time at the Drury Lane, London, Dec. 13. On 15 it was transferred by Manager Aug. Harris to his Covent Garden Theatre.

"L'ART THÉÂTRAL" was withdrawn from the London Prince of Wales Theatre, Dec. 5, after 10 performances, and the theatre in hand for a couple of weeks.

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## NEW YORK CITY.

Review of the Week.—The new year came in disastrously, bringing the fire and flood of all, to work some of the havoc he so well loves. His flaming path was marked out between midnight and dawn. In three hours a handsome theatre had been placed in ashes, and a hundred thousand dollars, more or less, had ascended in smoke. Much worse might have happened, though this was bad enough, in all conscience. The playhouse burned was that known since Aug. 25 of this year as MINER'S FIFTH AVENUE THEATRE. Fanny Davenport's sumptuous production of Sardou's "Cleopatra" had held the boards there since Tuesday night, Dec. 23, and had run to very large audiences. Its unexpectedly last performance occurred Friday night, Jan. 2. Half an hour after the fall of the final curtain on that date, and before all the attaches of the house had left it, fire was discovered underneath the stage by a watchman. He gave the alarm. The firemen made a splendid fight, and in a few hours the flames were under control; but they had been exceedingly greedy while they lasted, and they had licked up pretty nearly all that was within the four walls of the Fifth Avenue, and so removed that house, for a time at least, from the records of metropolitan amusements. Elsewhere we give a detailed account of the origin, progress and result of the fire, with a careful and complete history of this theatre since its earliest use as an amusement resort, twenty years ago. Manager Miner's plans, so far as they may shape themselves up to Jan. 6, at our hour of going to press, are also outlined. He had not long enjoyed the handsome theatre which he had so generously outfitted, and which he had hoped to retain through a considerable term of years. His immediate losses seem to be fairly well covered by insurance, but he naturally figures on prospective profits, such as would come from the use of the house by Miss Davenport, Bernhardt, the Kendals, Stuart Robson, Augustus Piton and other desirable visitors. Looking at it in this light, Mr. Miner may justly consider himself a very heavy loser. Those who believe in fate will view the burning of the Fifth Avenue without surprise. It never had profited any of its ten or a dozen managers. Mr. Daly met and bravely bore misfortune there, and before and after him there had been equally unsuccessful attempts to make the house pay more than its rent (which was always big) and its running expenses. The Gilsey estate, which owned the theatre and the Broadway block of which it is a part, had found it to be an excellent income earner, because they could always lease it readily. But, now that it is gone, they will have to spend some of their profits to replace it—if, indeed, they decide to rebuild. The fire, as will be seen from the account elsewhere, seemed at one time to have in its grasp HERRMANN'S THEATRE, in the same block; and the morning newspapers, assuming more than was proper, printed that Herrmann's, too, was in ashes. But daylight disclosed that the Professor had at last come to luck, for the pretty little house which, like Mr. Miner, he generously renovated for the Gileys, was found to be safe and sound, and damaged only a little by smoke, water and a hole in the thick brick wall which separated it from the rear of the Fifth Avenue and helped to keep the flames off. Of course, however, in the excitement that followed, Prof. Herrmann could not at once continue his entertainments, and the theatre was therefore closed Monday and evening of Jan. 3. Its reopening Monday, 5, is noted elsewhere. The week was not devoid of novelty, aside from its excitement. At PALMER'S, Dec. 29, Henry Arthur Jones' drama, "Judah," was performed for the first time in America by E. S. Willard, this being the last cast: Judah, Llewellyn, E. S. Willard; Lord Asgabar, Charles Harbury; Prof. Jopp, Sam Matthews; Mr. Prall, Harry Cane; Juxon Prall, W. Gardner; Mr. Dethic, Royce Carleton; Lady Eva Asgabar, Beatie Hutton; Miss Sophie Jopp, May Brooklyn; Mrs. Prall, Katharine Rogers; Vasil Dethic, Marie Burroughs. In another column we give a synopsis of this drama, which in London aroused wide discussion of its ethical point. It was received with complacent favor here, and is not at all likely to stir uncommon interest, though it will emphasize Mr. Jones' right to a place in the very front rank of English dramatists. Its bold unconventionality, its excellent dialogue and its vivid characterizations are its best features. Mr. Willard strengthened himself in the esteem of New York audiences by his thoroughly artistic work as the preacher, scoring a triumph even more valuable than that won by him in "The Middleman." The support was quite good, though Miss Burroughs' Vasil was rather disappointing. Beatie Hutton, of the cast, is the daughter of J. L. Hutton, the English journalist, and this, we believe, was her debut on the stage. She was satisfactory in a not very exacting role. The play drew large audiences all the week. "Der Armer Jonathan," Carl Millocker's three act opera, already made familiar to us at the Casino as "Poor Jonathan," was sung in its original German form, for the first time in America, on night of Jan. 3, at the AMBERG, before a crowded house, and met with quick success, being repeated twice 3. It is not, of course, so handsomely staged as at the Casino, but it is capably sung and acted with much brilliancy by Mr. Amberg's excellent troupe. Herr Braki, the new tenor, sang the title role, and Emma Seebold was Dr. Harriet. The production of the opera by Mr. Amberg drew forth a letter from Manager Aronson, of the Casino, who warned his German fellow manager not to use the English title of the work in advertising the Amberg German performance. Mr. Amberg did not appear to be much disturbed by this warning. If he safely held the right to give the entire opera in German, he could with equal safety translate its original title for the benefit of those who may not read the German language. We fear Mr. Aronson's point is too closely drawn.

"NIBLO'S GARDEN," which was closed Monday night, 29, opened 30 for the first New York performance of "The Babes in the Wood," by the Duff-Leslie Co., organized to give us a sample of the orthodox English holiday pantomime. The troupe began operations at Chicago some weeks ago, and came to town prepared for a triumph and a long run. We will credit the venture with a good degree of success, which would perhaps have been emphasized if the production had been made at a theatre farther up town—for, as the years roll on, the remoteness of Niblo's from the playing community becomes more manifest. The Leslie-Duff Co. is large in numbers and admirable in makeup. All the specialists employed are clever; the ballets are good, and well drilled; the scenery is excellent, and the brief harlequinade is spirited and novel. All the features, therefore, are of high class, so that if New York is at all inclined to accept the London idea of the Christmas pantomime—which is, in reality, a mélange of burlesque, spectacle, ballet and variety—the production of "Babes in the Woods" offers us a first class opportunity to imitate our English cousins. We have in a previous issue revealed the origin of this particular pantomime, the text of which is largely the work of the late E. L. Blanchard, who was in his day a prodigiously prolific writer of similar entertainments. His rhymes are pleasing and smooth, and the humor is quiet and unobtrusive, with no wearisome puns to disgust it. The theme is a mere jumble of nursery tales and English legends. George

K. Porteus and William A. Mastayer, who impersonated the Babes, created much mirth by their antics, and there was a really capital bit of character acting by Francis Leon, who (turning gladly from minstrelsy, we presume) disguised himself effectively as the wicked aunt of the Babes. The ballets, charmingly led by Adele Cornalba, were very picturesque, and a dance by a dozen kitchen maids was repeatedly encoored, thanks to the graceful and dainty movements of Mary Gorman. In the pantomime proper S. Healy was exceedingly droll. We append the full cast: Robin Hood, Aida Jenoure; Maid Marion, Louise Beaudet; Toxophila, Barbara Allen; Will Scarlet, Ruth Davenport; Little John, Phoebe D'Alroy; Large William, Kate Bowen; Allen-A-Dale, Inez Murray; Weak in the Head, Millicent Burke; Nick of the Wood, Minnie Clifford; Draw the Bow, Blanche Leslie; Sling the Hatchet, Lena Travers; Strong in the Arm, Laura Wyndham; Will of the Wisp, Helen Dunbar; Jack O'Lantern, Dorothy Eyre; Robin Redbreast, Edith Craike; Wren, Rose Sutherland; Sparrow, Lillie Fording; Principal Foresters, Emily Clare and Violet Clare; Eglantine, Elaine Ellison; Clay, Geo. K. Porteus; Bertie, Wm. A. Mastayer; the Baron, Joseph W. Herbert; the Baroness, Frances Leon; Jeanette, Geo. H. Browne; The Robbers, J. R. Costello and S. Healy; Friar Tuck, Henry W. Dodd; Ballet Master, A. Bertrand; premiere assoluta, Adele Cornalba; premieres, Edith Craike, V. Chitten and C. Chitten; secondas, Quicks Gorman, Cogan, Pico, Manson, Mousset, Miss and Hooper; musical director, Edward Jones; stage manager, N. Lothian Jr. The scenery, most of it imported, does credit to the artistic taste of Messrs. Telbin, Ryan, Perkins, Banks, Albert, Buss and Kautsky. Mention should be made of the music, which was selected from compositions by Mr. Leslie, Walter Slaughter, Alfred Cellier, Edward Solomon, Ivan Caryll and Edward Jones. It was generally appropriate and catchy. AT HARRIGAN'S NEW THEATRE, the first night of "Relly and the 400" brought forth a crowded and appreciative audience, whose delight with the pretty new playhouse has been heartily expressed. The theatre is comfortable, cozy and agreeable to the eye, with its delicate colors and its artistic forms of architecture. It is certain that Mr. Harrigan has never before been so well housed, and his host of friends will hope that he may long enjoy profitable possession of this handsome home. Great credit is due to Manager M. W. Hanley, whose exertions did much to make the dedication a brilliant success. Mr. Harrigan has taken the rough edges from the new drama, which now runs briskly and merrily. It ought to have a long career. Mr. Braham's songs are already being whistled and sung about town, and when his melodies "go" it is safe to assume that they play they figure in well enjoy considerable success. "The County Fair" at the UNION SQUARE, "The Senator" at the STAR, "The Old Homestead" at the ACADEMY, "Blue Jeans" at the FOURTEENTH STREET, "The Idler" at the LYCEUM, "The Last Word" at DALY'S, "Dr. Bill" and "Sunset" at the GARDEN THEATRE, "A Pair of Spectacles" at the MADISON SQUARE, "Ship Ahoy" at the STANDARD, the Duff Opera Co. at the BROADWAY, "Poor Jonathan" at the CASINO, "Men and Women" at PROCTOR'S TWENTY-THIRD STREET, the German Illusions at the NEW PARK and the German Opera Co. at the METROPOLITAN were the unchanged bills of the week. "Blue Jeans" had its fifteenth performance at the Fourteenth Street Dec. 29. The Duff Opera Co. sang "Jonathan" to finish their fortnight at the Broadway. Lenore Snyder impersonating Phyllis. The representation was quite careful, and business was fairly good. "A Pair of Spectacles" was seen for the last time at the Madison Square Jan. 3, the stock company then closing, and taking the road for a month in order to permit Rosina Vokes' occupancy of the theatre. From Dec. 29 to Jan. 3 a new one act curtain raiser, "A New Year's Call," by Augustus Thomas was done for the first time. We give a sketch of its brief plot in another column. "Dr. Bill" and "Sunset" were withdrawn from the Garden Theatre stage after its 103rd performance Jan. 3. "Dr. Bill" had lasted since Sept. 27 last. It is now on tour under T. Henry French's direction. A change occurred in the affairs of the "Ship Ahoy" Co. at the Standard during the week. Manager J. M. Hill, of that house, assumed control of the venture, and will send the opera on tour after its city run, Miller A. Donnelly having retired from its management. Edith Sinclair, Ed. M. Favor and Tom Ricketts closed their engagement Jan. 3, Mr. Ricketts being succeeded by Frank Hall 5. The MADISON SQUARE GARDEN AMP



EDEN MURKE—Cyrene, the Spanish dancer, now entering upon her fourth week; the troupe of jockey dancers, Leo Morley's "Fata Morgana," Hoffmann's "Galates" and other illusions.







## RATES:

FOR ADVERTISEMENTS.  
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## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (LIMITED).

PUBLISHED BY  
GEO. W. KEIL, MANAGER.

SATURDAY, JANUARY 10, 1891.

## QUERIES ANSWERED.

No Replies by Mail or Telegraph.

Address or where-out not given. All in quest of such should write to those whom they seek, in care of THE CLIPPER Post Office. All letters will be answered one week gratis, the result of any editorial company is sought, refer to our list of routes on another page. We cannot send routes by mail or telegraph.

## THEATRICAL.

C. M. H.—This department cannot undertake to give biographical sketches; but we will answer your queries so far as to say that the gentleman you refer to began his theatrical career as agent for one of the Madison Square road companies, six or eight years ago, and has since been an actor, as well as agent, and a dramatist besides. He has written two novels and two or three plays, at least one of which has been produced. For other details of his career write to the gentleman himself, in care of THE CLIPPER.

W. H. G., Worcester.—See the notice at the head of this column. That rule is imperative.

M. F. C.—We cannot answer questions concerning the private affairs of professionals. If you consider your query pertinent, why not ask the lady yourself? She can be addressed in care of THE CLIPPER.

"BLUNDER."—We do not decide wagers affecting the matrimonial or private affairs of professionals. S. V. M., Portland.—It will be your best plan to write to Mr. Hill himself, as per the instructions at the head of this column.

H. K., London.—See the notice at the head of this column.

"HITS JEANS."—He is alive as we write these lines (Jan. 5).

D. S. M., Warkworth.—The only book we sell is THE CLIPPER ANNUAL. For the publication you refer to write to Prof. Gleason, as per the instructions at the head of this column.

R. E. G., Richmond.—1. We will publish it at our earliest convenience. 2. That is solely our affair. The causes leading to it hardly concern you. You must bear in mind that we have on hand enough of poems to last us many weeks. Yours will appear in good time.

H. M., Schenectady.—At least ninety in every hundred companies employ one. The exceptions are not numerous, and in these cases, the business has to be done by the manager.

A. C., New Haven.—See answer to "W. H. G., Worcester."

F. J., Jackson.—Your query is very cloudy. Please state it again, and make it plainer. We cannot discover just what you want to know.

CONSTANT READER (New York).—Booth and Barrett never played in that drama. You probably have in mind Wilson Barrett, who has played it here and in England.

"COMEDY ERRORS."—The salary ranges from \$15 to \$30 a week, according to the employee's usefulness and cleverness. His duties depend altogether upon the character of the play or plays performed by the company with which he is connected, and vary so widely that it would be useless for us to attempt to define them. The best way to ascertain their character would be to interview the managers of some of the troupes passing through your city.

G. F. C., New York.—See the notice at the head of this column. If, after a reasonable length of time—say two weeks—you fail to hear of or from him, you might advertise in THE CLIPPER for information as to his whereabouts. Meanwhile, we publish a paragraph in another column that may come under his notice.

MISS J. L., Bethel.—See answer to "W. H. G., Worcester."

A. T. G.—Charles T. Ellis did appear at the Wind-sor in "Olympia," the "Yodler," during the season of 1889-90. He played there Jan. 13-18, 1890. A wins. "J. W. L." To Fred Hallen. 2. With "Adonis," "Peck's Bad Boy," etc.

W. L. R., Troy.—1. To the opera house. 2. He might try the "Yodler."

R. C., West Gardiner.—We last heard of her as playing in Australia.

"HEN."—1. It is, so far as we know. 2. Peck & "Fanny" of this city.

"New Highway."—The correct title of the play you have in mind was "Ambition, or the Throne, the Scaffold and the Tower." Carefully follow Col. Brown's history of the New Highway, now running in THE CLIPPER, and you will be fully posted. The play was done at Burton's (Winter Garden Theatre) June 19, 1888, and at Purdy's Chatham Theatre Aug. 3, 1888.

J. L. S., Lane.—We never published a complete plot. It was first acted Nov. 1, 1887. Write to Manager Daniel Broome, of the Lyceum Theatre, this city, who will give you such further details as you desire.

DRIVER.—Apply at the business office of that show, in the corner building at Broadway, Sixth Avenue and Thirty-fifth Street.

F. L., Minneapolis.—No such book is in existence, or has ever been published. THE CLIPPER's show news column, supply the only reliable guide.

C. K., Springfield.—Several dealers advertise in THE CLIPPER from week to week. Benjamin. 2. He is not dead.

H. F.—We cannot recall it from the slight clue you give us. Care is not about what year it appeared? We have been publishing poetry nearly thirty-eight years, you must remember.

M. P.—No relation; at least, that we know of.

F. C., Philadelphia.—1. It was not a regular traveling troupe, but was of many others put together during this and other seasons by the managers of that theatre. 2. The actor you refer to is a resident of this city, when not on the road. He does not give lessons in elocution. 3. The chances are very slim. G. H. W., Worcester.—We have no record of her debut in comic opera. She has been singing about six years.

READER, Boston.—1. That will not exactly fulfill the requirements of the law. THE CLIPPER ANNUAL for 1891, just issued, will give you full instructions. 2. Yes.

J. M. A., Brockton.—Write to James A. Bailey. He is the manager.

L. V. T., Peoria.—See the notice at the head of this column.

NEW HAVEN.—Miss Russell, as you will see by a paragraph in our theatrical columns, does not go to the Garden Theatre before October, 1891. See our city show news, also, for Mr. Mansfield's opening.

H. S., Marshfield.—See the notice at the head of this column.

E. O. D., Harrisburg.—We know nothing about him. He has his letters sent here, as thousands of other traveling professionals do; but his use of our postoffice facilities does not imply that we can vouch for him.

T. W. B., Brampton.—1. Advise your qualifications, experience, line of business, etc. Apply personally and by letter to such managers as you think might have a vacancy. Register in the various dramatic agencies; and, finally, have much patience. 2. Everything depends upon the ability of the actor. From nothing to \$25 a week.

M. B. G.—Answer next week.

F. H. S.—She was born at Madrid, Spain.

G. W. W., Galesburg.—You win. Barnum & Bailey's Circus did show in this city under canvas last Spring.

P. R., Philadelphia.—1. Apply at the Central News Co. 2. It is now on sale in your city. 3. We do not care to express a merely individual opinion as to "who is the best." The actor you name is a good one; that will suffice.

M. F. H., Battle Creek.—They are American born. "AMBROSIO."—By procuring a trade mark you can effectively protect yourself. Consult a patent lawyer for the details.

A. E. B., Philadelphia.—See the notice at the head of this column. We have no record of his death, and it is safe to presume that he is alive.

W. A. L., Marion.—Answer next week.

"KNOX."—Sackett & Wiggins are the proprietors; F. P. Weedon, manager; E. R. Richards, treasurer; Donald McKenzie, stage manager; F. Simonson, music director; J. E. Nimocks, publisher of house bill. Opening date, Jan. 1, 1887.

L. B., St. Louis.—1. See the notice at the head of this column. 2. We believe there is such a school. E. B., Jersey City.—1. The Montgomery Queen Show was last on the road in 1877. 2. He is not dead, but is a very lively superintendent of a Long Island railroad.

G. B. T., Nicholasville.—Present your claim to the management. Write to O. J. Boyd, who represents them, and whom you can address in care of THE CLIPPER, as per the instructions at the head of this column.

"A. H.—The Standard Theatre is numbered 1,287 Broadway, A. wins.

H. F. A., Philadelphia.—See the notice at the head of this column. He is dead; that you should write to him in care of THE CLIPPER.

## CARDS.

CORRIGAN.—He must receive the next card and before any of the players who follow him are served.

C. B., Davenport.—The points score in their regular order. Your query vague to permit of positive decision being rendered. You failed to state the number of points each player had to go.

J. R., Grand Rapids.—A was right in his claim. B loses.

BRIDGE.—A wins. W lost all interest in that particular pot when he verbally acknowledged A's hand to be the superior. Mistakes are invariably to the disadvantage of the player making them.

C. A. H., Newark.—B wins. His king was higher than A's seven spot. It is the most valuable odd card that determines the winner when pairs tie.

J. W., East Bloomfield.—B wins, his high so determining.

H. W., Jefferson City.—A goes out on his low, which counted before B's jack.

A. H. C., Wichita.—A was legally entitled to the trick, according to your statement.

W. E. B., Medford.—The pot reverts to A's option for forfeiting all right to it by not holding the correct complement of cards when called.

A. S.—If not otherwise expressly agreed, he should play the ace when the suit is led, thereby putting all on an even footing.

D. P., Williamsport.—C was right in his claim. He could trump or follow suit at his option. 2. Write to the American News Co., Chambers Street, this city.

REARER, Dayton.—A wins. The turned up jack counted out before the ace.

J. N. K., Paris.—A was right in his claim. B could not raise his own build, as described.

F. T. R.—A wins. I lost all interest in the pot when he verbally acknowledged A's hand to be the superior. "Discoveries" don't go, especially when they are to the advantage of the player making them.

MANHATTAN, Brooklyn.—A was right in his claim. He secured five points. The ace not being out, it was the same as though he had not called and played alone. B loses.

DICE, DOMINOES, ETC.

J. J. N. and J. B.—Sixes are high at poker dice, when no special agreement to the contrary is made.

COMPOUND.—If you did not agree to bar tripe, A wins; otherwise, he loses.

## RING.

N. M., St. Paul.—John L. Sullivan was not knocked down by Charley Mitchell during their fight in France. In the seventh round they went down, with Mitchell on top.

CONSTRUCTION.—Write to Ed. James & Co., as per advertised address, for a copy of the "Manual of Sporting Rules," which contains what you want.

A. J. M.—The first fight between Billy Edwards and Sam Collier came off at Cherry Point, Va., Aug. 14, 1888. Edwards was seconded by Barney Aaron and "Dookey" Harris, while Collier's attendants were Johnny Newell and Patsy Mealey.

D. M., H.—Charles Mitchell first arrived in New York from England on March 25, 1883, on board the steamer Republic.

## ATHLETIC.

H. G. M., Spokane Falls.—H. M. Johnson, Harry Bethune (professionals) and John O'Connell (amateur) are the only men who have a record of running one hundred yards inside of ten seconds.

W. C., Leavenworth.—B loses. In order to win he must raise 75 lb. of actual dead weight from his shoulder to his arm's length above his head. Catch bet doesn't go.

J. C. F., Wilkes-Barre.—The man who bet that Rice would win the race is entitled to the money. It is customary in all long distance races for the leading contestants to stop before the end of the stipulated period, when the places, as in this instance are already settled. Had they continued walking for three hours longer there could not, barring accident, have been any change in their relative positions.

BASEBALL, CRICKET, ETC.

W. M. N., Brooklyn.—No batter ever held that title.

C. H., Baltimore.—The Athletic Club, of Philadelphia, was the victor in the National League in 1876.

S. A. R., Philadelphia.—It is a draw.

## MISCELLANEOUS.

C. R. D., North Attleboro.—We are not sufficiently versed in dogology to be able to enlighten you in regard to the matter.

A. McL., Demererville.—Having run against the record, he could not win unless he beat the best record.

A. G., Glenn's Ferry.—Write to Col. Church, at the office of The Army and Navy Journal, this city.

D. W. D.—Letter was sent to Holyoke Dec. 28.

L. S.—We cannot decide the wager, which, you must agree, is a peculiar one. The affairs of that firm are not yet in such shape as to justify an answer, and we prefer that you submit the query to the associates of that firm.

H. C. H., Newport.—Ed. James, who advertises in this issue, will probably be able to get them for you. Write to him.

B. O. T., Pittsburg.—Address the Scott Coin and Stamp Co. 12 East Twenty-third Street, this city.

L. A. G., Hamilton.—"The Star Spangled Banner," written by an American named Francis Scott Key, while aboard a war vessel opposite Fort Mifflin.

C. W. S., Staples.—Write to the Scott Coin and Stamp Co., 12 East Twenty-third Street, or the New York Stamp and Coin Co., 333 Broadway, this city.

A. B. K., St. Louis.—Write to The Breiten's Journal and Gazette, 24 Park Place, this city.

T. A. K., Brooklyn.—All the bets, as stated, should be declared void. A and B were both wrong in their estimates. The correct weight is fifty-six pounds. C was partly wrong in his claim. Though that country makes no direct provision for a bushel, the weight can be very easily calculated. A bushel is officially recognized as three gallons and weighs 62 lb. One bushel will therefore weigh one-third as much, or fifty-six pounds. The standard weight in this country is sixty pounds, barring one or two States.

C.—One quarter of a page would cost forty-eight dollars.

S. H. L., Waxahatchie.—Address the Scott Coin and Stamp Co., 12 East Twenty-third Street, New York.

C. R. P., Youngstown.—Write to Dick & Fitzgerald, 18 Ann Street, this city.

R. S., Vicksburg.—A wins. There was no proviso in the letter of the wager, as expressed, through which the bet could become void.

F. D. & Co.—The two bets of \$100 each between A and B are a stand-off. A loses his second bet of \$100 to \$50, as well as his fourth wager to the effect that "he would win all the bets." The correct weight is fifty-six pounds. For particulars see reply to "T. A. K., Brooklyn," who does the same row on weights, but takes a different peak on wagers.

HONEST SPORTS.—St. Louis.—B loses both bets. His argument concerning the second wager was wholly inconsistent, as well as unsound. There was no "certainty" about either bet, according to your statement.

J. W. K.—The last letter remains unclaimed. We will readvertise it.

THE NEW OFFICERS OF THE CENTURY WHEELMEN, of Philadelphia, elected last week, are: President, Thomas H. B. R. G. L. Answer next week.

G. Lathrop, treasurer, W. G. Spier, captain, C. W. Dalseen. The club will hold a minstrel entertainment at their club rooms on the evening of Jan. 10.

## CHECKERS.

## To Correspondents.

E. A. BENJAMIN.—A. J. Dunlap, New York, Field and Farm; M. F. Chesser, N. Y. World; Mr. Ensign, N. Y. Tribune; J. Brown Jr., Woonsocket, R. I.; H. P. McArthur, Pittsburgh Chronicle Telegraph. Letters addressed to these gentlemen would no doubt find you in your undertaking.

CHAR. B. STARKY.—Wrote you on the list, giving details.

DR. SCHAFER.—Thank you for your kindness.

L. R. HEAD, Esq.—Have written you.

W. REWARD.—Published this week; thanks.

BRADY.—Dr. Hall, checker editor of The Adrian Times, has a very interesting column. He has commenced a compilation of over two hundred variations of the game of checkers. J. F. Read states that he intends to continue The American Checker Review, though as yet he has formed no definite plans in regard to the publication.

CHAMPION.—Thank you for your kindness.

THE SCORE BETWEEN READ AND KELLY at Winnipeg, at the time of his (Read's) visit, was largely in favor of the champion of Altoona, Pa., has accepted the challenge of W. H. Tyson, of Big Run, Pa., the match to consist of thirty games.

Read, the champion of England, is now an assured success. Messrs. Gardner and Dunne, of Leeds; Richmond, of Newcastle; Keas, of Bristol; Beattie, of Liverpool; Trenchard, of Glasgow; Jordan and Freeman, of London, will surely enter.

Solution of Position No. 43, Vol. 38.

Black Kings 3 18 31  
White Kings 3 18 31  
Black to play and draw.

Position No. 44, Vol. 38.

Black Kings 3 18 31  
White Kings 3 18 31  
Black to play and win.

Game No. 44, Vol. 38.

LAIRD AND LADY.

Played in New York recently, between Messrs. McLaughlin and Seward.

Black Kings 3 18 31  
White Kings 3 18 31  
Black to play and win.

Game No. 44, Vol. 38.

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White Kings 3 18 31  
Black to play and win.

Game No. 44, Vol. 38.

LAIRD AND LADY.

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Black Kings 3 18 31  
White Kings 3 18 31  
Black to play



Powers and his California team have returned from their trip to Honolulu. They received a warm welcome from the Hawaiians and won every game played while in King Kalakaua's kingdom.



Tenn., Jan. 8-10.  
N. Y., Jan. 5-10, Williamsburg

"N. City Jan 5-10.  
 "N. Y. City Jan 5-10.  
 "Newark, N. J. City Jan 5-10.  
 "Brooklyn, N. Y. Jan. 5-10.  
 "Portland, Ind. Jan 5. Celina, O. 9 Van  
 14 12 Potomac 15 Bowline Green 14, DeLance  
 son 16, Baltimore 17.  
 "in a Barroom," Brehm's-Allegheny, Pa.,  
 "Hearst's-Cleveland O. Jan 5-10  
 "Brooklyn, N. Y., Jan. 5-10, Philadelphia,  
 12-17.  
 "San Francisco, Cal., Jan. 5-10.  
 "Jan. 5-10, Jan. 5-10.  
 "Osgilby's-New York City, Jan. 7, Hannibal 8,  
 10, Milwaukee, Wis., 15-18.  
 "am"-Bradford, Pa., Jan 15  
 "m's Cabin," Gilmore's-Pindlay, O., Jan. 8,  
 9, DeLance 14.  
 "m's Cabin," Haverley's-Blair, Neb., Jan. 7,  
 11.  
 "m's Cabin," Middaugh's-Cazenovia, N. Y.,

ville 18, Homer 5, Freeville 10, Groto 1, New  
ville 13, Union 14, Nichols 15, Wellsburg 16, Bel  
m's Cabin," Imson's-Neosho. Mo., Jan. 7,  
kan. 8, Webb City. Mo. 9, Carthage 10,  
m's Cabin," Peck & Fursman's-Wheeling, W.  
12,  
olina-N. Y. City Jan. 6-31.  
Portland, Ida.-Hamilton, Can., Jan. 7, 8, Lou-  
drian, Mich. 16,  
-St. Louis. Mo., Jan. 4-10, Kalamazoo,  
12, Jackson 13, Mason 14, Mukogon 15, Big  
Lansing 17,  
-City Jan. 5, indefinite.

ma-Walkerton, Can., Jan. 8-14 Paisley 15-21.  
J. H.—Buffalo, N. Y., Jan. 5-10, Montreal, Can.,  
Comedy—Bethlehem, Pa., Jan. 5-10, Reading  
t's, Marie—Cincinnati, O., Jan. 5-10, New  
La. 12-17.  
over W.—Dayton, N. Y., Jan. 7. North Collins  
9. Silver Creek 10. Torranceville 12. Fredonia

ville, O., Jan. 5-10, Circleville

ainst Her." Agnes Wallace Villa—Baltimore,  
5-10, Philadelphia, Pa. 12-17.

een." *Kiralfys*—Grand Rapids, Mich., Jan. 10.  
 Minn., 12, 13.  
 ampton, Va., Jan. 7. Richmond 8-10, Colum-  
 12, Augusta, Ga., 13, Charleston, S. C., 14, 15,  
 b. Ga., 16, 17.  
 "—Chicago, Ill., Jan. 5-10.  
 Against Woman"—Syracuse, N. Y., Jan. 7,  
 r 8-10. Utica 12-14.

non—Rochester, N. Y., Jan. 7, Buffalo 8-10, burg 12.  
 Lowville, N. Y.; Jan. 7. Carthage, 8, Watertown  
 Oswego 12, Cape Vincent 13, 14, Ogdensburg  
 a, Can., 16, 17.

**MUSICAL.**

Opera—Le Mars, Ia., Jan. 7, Harvard, 8, Wayne,  
 Norwalk 10.  
 Opera—Philadelphia, Pa., Jan. 5-10, Baltimore, 7.  
 Geo. A., No. 1—Lima, O., Jan. 5-10, Akron 12-17.  
 Geo. A., No. 2—Williamsport, Ct., Jan. 5-10, Erie  
 12-17.  
 Omaha, Neb., Jan. 5-8, St. Louis, Mo. 12-17.  
 Comedy Comic Opera—Seattle, Wash., Jan. 5-10.  
 Opera, Aronson—Chicago, Ill., Jan. 5-10.  
 Popska, Can. and St. Louis, Mo. 11-17.  
 Opera—Norfolk, Va., Jan. 7, Frankford, Pa. 9.  
 Opera—Detroit, Mich., Jan. 5-10, Buffalo, N. Y.  
 in the Air—Omaha, Neb., Jan. 7, Duluth,  
 9, M. Minneapolis 12-17.  
 Opera—Austin, Tex., Jan. 9.  
 Concert—Princeton, Ill., Jan. 15, Sheffield  
 16, 17.  
 Opera—Boston, Mass., Jan. 12-17.  
 Opera—New Orleans, La., Jan. 5, indefinite.  
 H. B. Reeves—Bellefontaine, O., Jan. 7, Troy, 8.  
 Findlay 10, Tiffin 8, Sandusky 13, Fremont 14,  
 15, DeLand 16, Bryan 17.  
 W. J.—St. Louis, Mo., Jan. 5-9, Kansas City  
 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24,  
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Lion-Scranton Pa. Jan. 7, Easton & Tren-  
 J., New Haven, Ct. Jan. 10, Providence, R. I.,  
 Jan. Agnes-Baltimore, Md., Jan. 5-10, Pitts-  
 burgh, Pa. 12-17.  
 Opera—San Francisco, Cal. Jan. 5, indefinite.  
 Opera—Alma-Pawnee City, Neq. Jan. 7, Wymore &  
 S., Alma-Sendell, Ok. Bessemer, Ala. 11, Troy,  
 Ala. 12, Little Rock, Ark. Jan. 7, Memphis,  
 Tenn. 10.  
 Opera—Memphis, Tenn., Jan. 8-10, Nashville  
 Club-Roomsburg, Pa. Jan. 7, Hazleton &  
 Erie, Pa. 10, Northampton, Pa. 11, Froy,  
 Pa. 12, Dunkirk, Pa. 13, Erie, Pa. 16, Fre-  
 derick, Pa. 17.  
 Opera—St. Louis, Mo. Jan. 5-10, Springfield,  
 Ill. Indianapolis, Ind. 15-17.  
 Opera—N. Y. City Jan. 5, indefinite.  
 Opera—Philadelphia, Pa. Jan. 5-24.  
 Orville—Mount Pleasant, Jan. Jan. Omaha,  
 Tooeke, Kan. 9, Salina 10, Burlington, Ia. 12,  
 Chicago, Ill. 13, Keokuk 14, Elgin 15, Milwaukee  
 17, Chicago, Ill. 18.  
 Students, Theatre—Windsor, Mass. 10, 11, Bos-  
 ton & Lowell, N. H. 12, North Abington, N. H. 13,  
 Symphony Club—Niles, Mich. Jan. 7, Chicago,  
 Milwaukee Wis. 8, Sheboygan, Milwaukee 12,  
 14, Wausau 15, Madison Wis. 16, Bur-  
 16, Delevan 17.  
 Opera—N. Y. City Jan. 5, indefinite.  
 Opera—Sisters Concert, Springfield, Ill., Jan. 10.  
 Opera—N. Y. City Jan. 5, indefinite.  
 Opera—Warblers, Puxley's—Columbus, O. Jan. 5-11.  
 Opera—Indianapolis, Ind., Jan. 5-10, Louisville

**VARIETY.**

Opera—Novelty—Trenton, N. J. Jan. 12-17.  
 Opera—Riesinger—Erie, Pa. Jan. 7, Titusville S. New  
 McKeesport 10, Uniontown 12, Youngstown,  
 East Liverpool 14, Canton 15, Columbus 16,  
 Cleveland 17.  
 Opera—Washington, D. C., Jan. 5-10, Baltimore, Md.,  
 and Deblinton's—N. Y. City Jan. 5-10, Williams-  
 burg, Va. 17.  
 Opera—St. Louis—Cincinnati, O. Jan. 4-10, Chicago,  
 Ill. 7.  
 Opera—Sam—Rochester, N. Y. Jan. 5-10, Harlem 12-17.  
 Opera—Voyagers—Cincinnati, O. Jan. 4-10, Grand  
 Mich. 11-16.  
 Opera—Pay—Paterson, N. J., Jan. 5-10, Philadelphia,  
 Pa. 11.  
 Opera—Sword of Wheels—Albany, N. Y. Jan. 5-10.  
 Opera—Pharisees—Philadelphia, Pa. Jan. 5-10.  
 Opera—Laurence W. 11-16.  
 Opera—Trans-Atlantiques—Minneapolis, Minn. Jan.  
 11-16.  
 Opera—Laurence W. No. 1—Waterbury, Ct. Jan. 7, Lynn,  
 Mass. 10, Boston 12-17.  
 Opera—Philadelphia, Pa. Jan. 5-10

Porter & Martinetti—Chicago, Ill., Jan. 4-7.  
 us-Newark, N. J., Jan. 5-10. New Haven Ct.,  
 ew London 15, Newport, K. I., 16, Fall River,  
 17.  
 on's All Star—Halifax, N. S., Jan. 5, indefinite.  
 Burlington—Minneapolis, Minn., Jan. 5-10, Chi-  
 ll, Ill., 12-17.  
 us—Lynn, Mass., Jan. 7. Salem 8-10, Albany, N.  
 7.  
 N. Y. City Jan. 10, Brooklyn, N. Y., 12-17.  
 Athenaeum—Portland, Ore., Jan. 8-11, Salt Lake  
 15-17.  
 us—W. Y. City Jan. 5-10.  
 us—Harry—Buffalo, N. Y., Jan. 5-10.  
 Henry's Galety—Cincinnati, O., Jan. 5-10, Colum-  
 17.  
 us Galety—Memphis, Tenn., Jan. 7. Bowling  
 Ky., S. Louisville 9, Lexington 10, Cincinnati,  
 17.  
 Williams—Montreal, Can., Jan. 5-10, N. Y. City  
 17.  
 Allen's—Hartem, N. Y., Jan. 5-10, Syracuse 12.  
 Galety Girls—Chicago, Ill., Jan. 4-10.  
 Milwaukee, Cal., Jan. 7. Anderson 8-10, Fau-  
 12, indefinite.  
 Owis'—Toronto, Can., Jan. 5-10, Buffalo, N. Y.,  
 17.  
 World—Chicago, Ill., Jan. 5-10.  
 Folly—Wilmington, Del., Jan. 5-10.  
 Tony—N. Y. City 12, indefinite.  
 Bentley—Cedar Rapids, Ia., Jan. 7, St. Louis, Mo.,  
 17.  
 Ida—Sidney, O., Jan. 8, Marion, Ind., 9, Anderson  
 17.  
 Wood's—Chicago, Ill., Jan. 4-10, Milwaukee,  
 1-17.  
 ud's Adah—Newark, N. J., Jan. 5-10.  
 s & Flynn's—Williamsburg, N. Y., Jan. 5-10.  
 Harry, N. J., 11, Wilmington, Del., 15-17.  
 Ball Room—Philadelphia, Pa., Jan. 5-10, N. Y.  
 17.  
 Lovely—Scranton, Pa., Jan. 5-10, Boston, Mass.,  
 17.  
 Galety—Philadelphia, Pa., Jan. 5-10, Rochester,  
 12-17.  
 Sisters—Chicago, Ill., Jan. 5-17.  
 Postcards—Philadelphia, Pa., Jan. 5-10.  
 s, Harry—St. Louis, Mo., Jan. 5-10.  
 s & Martell's—Brooklyn, N. Y., Jan. 5-10, Albany  
 Troy 15-17.  
 Fields—Pittsburg, Pa., Jan. 5-10, Washington,  
 1-17.  
 s & Orr's—Baltimore, Md., Jan. 5-10, Philadel-  
 12-17.  
 Lew and Lottie—Cresco, Ia., Jan. 7, A.

**MISTRELS.**  
Bros. Towanda, Pa., Jan. 8, Owego, N. Y., 9,  
Amston 10.  
The Consolidated—Wheeling, W. Va., Jan. 7,  
Lille, Ky., 8-10, Frankfort 12, Lexington 13, Chat-  
tauga, Tenn., 14, Atlanta, Ga., 15  
and's Colored—Paducah, Ky., Jan. 8-10.  
and's Magnificents—Trenton, N. J., Jan. 13,  
Al. G.—New Orleans, La., Jan. 4-10.







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Be particular and advise the best of the departments in which you wish to engage.

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Cold, raw winds of winter fan to fury itching, burning, and scaly humors and diseases of the skin, scalp, and blood. No pen can describe their severity, no language can exaggerate the suffering of those afflicted, especially of little babies, whose tender skins are literally on fire. Winter is the best time to effect a permanent cure. Cuticura Remedies are the greatest skin cures, blood purifiers, and humor remedies of modern times, are absolutely pure, and agreeable to the most sensitive, and may be used on the youngest infant and most delicate invalid with gratifying and unflinching success. CUTICURA, the great skin cure, instantly allays the most intense itching, burning, and inflammation, permits rest and sleep, heals raw and irritated surfaces, cleanses the scalp of crusts and scales, and restores the hair. CUTICURA SOAP, the only medicated toilet soap, is indispensable in cleansing diseased surfaces. CUTICURA RESOLVENT, the new blood and skin purifier and greatest of humor remedies, cleanses the blood of all impurities, and thus removes the cause. Hence, the Cuticura Remedies cure every humor of the skin, scalp, and blood, with loss of hair, from pimples to scrofula, from infancy to age, when the best physicians and all other remedies fail.



"How to Cure Diseases of the Skin and Blood" mailed free to any address, 64 pages, 300 Diseases, 50 Illustrations, 100 Testimonials. A book of priceless value to every sufferer. CUTICURA REMEDIES are sold everywhere. Price, CUTICURA, 50c.; CUTICURA SOAP, 25c.; CUTICURA RESOLVENT, 50c. Prepared by POTTER DRUG AND CHEMICAL CORPORATION, Boston.

Pimples, Skin, red, rough hands, painful finger-ends and shapeless nails are prevented and cured by Cuticura Soap, incomparably the greatest of skin purifiers and beautifiers, while rivaling in delicacy and surpassing in purity the most expensive of toilet and nursery soaps. The only medicated toilet soap and the only preventive and cure of inflammation and clogging of the pores, the cause of pimples, blackheads, rough, red, and oily skin, and simple humors of infants and children. Sale greater than the combined sale of all other skin soaps. Sold everywhere. Price, 25c.

Worsted, Fine, also Heavy Pure Silk, Fine, also Heavy English Cotton, English Lisle Thread, English Spun Silk. Are Acknowledged to be the Best and Cheapest.

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My Medical Discovery seldom takes hold of two people alike! Why? Because no two people have the same weak spot. Beginning at the stomach it goes seaching through the body for any hidden humor. Nine time out of ten, inward humor makes the weak spot. Perhaps it's only a little sediment left on a nerve or in a gland; the Medical Discovery slides it right along, and you find quick happiness from the first bottle. Perhaps it's a big sediment or open sore, well settled somewhere, ready to fight. The Medical Discovery begins the fight, and you think it pretty hard, but soon you thank me for making something that has reached your weak spot. Write me if you want to know more about it.

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A "Nimble Dime" buys my new "Seventh Edition" of a "Stratagem" book. Catalogue.

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